

COURSE DESCRIPTIONS—FALL 2013

ENGL 1000, Section 1
Introduction to Creative Writing
Sarah Boyer
M, W 8-9:50 AM

COURSE DESCRIPTION:

This will be a writing and reading intensive class focused on multiple genres: poetry, fiction, the play, and the comic book. We will explore the slip between genres, even the slip between mediums. Expect an informal and experiential classroom where we will challenge our's and society's expectations of what is acceptable or worthy art.

ENGL 1000, Section 2
Introduction to Creative Writing
Serena Chopra
T, R 10-11:50 AM

COURSE DESCRIPTION:

This class will explore experimentation in writing through the reading and observation of experimental work, experiment-inducing writing exercises, workshop, and discussion. Following modes of scientific experimentation, the class will examine the significance of experimental writing to both the field of writing and to larger social and political spheres. We will ponder questions of how to experiment, what it means to experiment, and the history of experimentation in writing and its relevance today.

ENGL 1000, Section 3
Introduction to Creative Writing
Nicholas Gulig
M, W 12-1:50 PM

COURSE DESCRIPTION:

In this course we will look into the work of a wide variety of writers and poets in order to better understand the different ways creative language comes into, is related to, and affects the world surrounding it. We will focus in particular on the tension between our own subjective interiority as writers and the external objective context in which we are asked, both by the mysterious nature of that context, and by a need to somehow fill that world with meaning, to be creators. The course will be organized loosely around critical and creative readings, discussions of a variety of contemporary American poets, as well as a weekly workshop where we will examine the work of classmates in light of these discussions. Each week will focus on a specific writer in an attempt to experience directly a diversity of perspectives and ideas on what is and what isn't possible through artistic language. Students will then be expected to borrow from these discussions, implementing what is found there in their own creative work. While the class is oriented primarily around "poetry," we will also discuss ways the border between poetry and prose has been blurred in a contemporary context where it is no longer easy to distinguish between genres, looking to examples of fiction and non-fiction which borrow from and implement

various poetic devices. Activities will include reading, writing exercises, the attendance of at least one out of class reading, written critical responses to other student's work, copious participation, presentations, and an end of semester writing portfolio.

ENGL 1000, Section 4

Introduction to Creative Writing: Oddballs, Outsiders, and the Absurd

Angela Buck

T, R 8-9:50 AM

COURSE DESCRIPTION:

A captain, a gentleman, and a young girl set out on a balloon journey across the world. A town succumbs to a disfiguring plague. A story-pig keeps the whole hotel awake at night. And a boy in the sea is not waving, but drowning. This class will concern itself with the writing of literary outsiders and oddballs, the generally misanthropic, absurd, strange or otherwise irreverent writing that has often been overlooked in favor of so-called serious poetry and fiction. From the mysterious sketches and visions of Robert Walser to the darkly comic poetry of Stevie Smith, we will look at a range of 20th century writers who defied convention and imagined the world in strangely beautiful ways. We will also play around with a number of writing exercises and activities in order to write our own stories and poems.

ENGL 1000, Section 5

Introduction to Creative Writing: Image and/as Text

Lindsey Drager

M, W 2-3:50 PM

COURSE DESCRIPTION:

This class imagines that one way to introduce students to the field of creative writing is through first revealing the narrative quality inherent in our organization of experience and then understanding how particular narrative constructions elicit responses in audiences. Our primary concern will be generating and modifying work through writing prompts and revision exercises. In addition, we will read each others' work as well as published literary pieces and essays on craft and theory. At the course's close we will collaboratively assemble a collection of pieces generated in class that may create a narrative of its own. In order to promote the notion that creative writing first requires creative reading, our primary craft text will be Scott McCloud's *Understanding Comics: The Invisible Art*, a theoretical investigation of sequential art written in graphic-prose form. By studying sequential art we will make visible—quite literally—the covert structures at work beneath the narrative act. Our engagements with visual narratives will include studying the Gestalt principles in order to understand the importance of the unsaid, exploring the Kuleshov Effect to underscore the power of juxtaposition, and viewing episodes of Rod Serling's *The Twilight Zone* to investigate the balance between tension and resolve. While we will review contemporary literature that embraces convention, we will also critically examine contemporary work that identifies as prose poetry, sudden fiction, and lyric essay in order to first recognize the characteristics of evocative writing and only afterward consider how genre is embraced or challenged.

Through these methods, this class aims to complicate and interrupt comfortable notions of what constitutes poetry, fiction, and nonfiction, ultimately leading us to develop an alternative and potentially healthier definition of the slippery term creative writing.

ENGL 1000, Section 6
Introduction to Creative Writing
Dana Green
T, R 12-1:50 PM

COURSE DESCRIPTION:

Writing is failing. It is necessary, then, that this class breathes failure. Writing is also reading, and we will burrow deeply in texts that engage and baffle. We will live in language as scholars and as writers so that we may converse with words in a critical and imaginative way. We will examine our writing as parts of ourselves, as modes of existence rather than modes of expression. We will attempt to live as writers; our meetings will function as reminders of what that means.

Robert Grenier said “[books] don’t burp, no matter how much beer they drink, they don’t burp.” I am interested in why books do not burp. Our focus is in making books gaseous again—infusing new elements so that they might float. To do this we will need to read, reread, and discuss our texts in-depth. We will do the same with each other’s writing.

Each week we will cover a new niche of writing so that we may attempt to answer questions such as: What is the difference between poetry and prose (if there is any)? What is plagiarism in creative work, and what does it accomplish? How is all literature translation? And, what is innovation, and how does it function?

In order for this class to succeed each student will need to dedicate themselves to it. This is not designed to be an easy class, but it will be rewarding. This class will revolve around frequent short generative exercises (in class), weekly assignments to be turned in, close reading followed by *active* class discussion, workshopping, and revision of your own work.

ENGL 1000, Section 7
Introduction to Creative Writing
Emily Motzkus
M, W 10-11:50 AM

COURSE DESCRIPTION:

Reading is an artistic mode and medium. We will deploy this philosophy to blow open and astonish our minds. How can reading—sense, inquiry, intellect, experiment, and intuition—form and inform artistic production? How can reading develop and inspire new progressive investigations in language and life? What is creative writing? What is literature? Students will answer these questions through their own reading (of the world and texts) as they focus on the production of a morpholio: where writing and vision

undergo a series of “eye/I” developments through sampling, recombination, hybridization, translation, restraint, and documentation to produce a portfolio of creative work. Class readings are taken from a variety of writers who imagine new limits for language and living. Authors include but are not limited to: Walt Whitman, Frank O’Hara, Cole Swensen, Christian Bök, Amy Bender, Raymond Carver, and Anne Carson.

ENGL 1006, Section 1

Art of Fiction

Cyrus Frost

T, R 12-1:50 PM

COURSE DESCRIPTION:

The Art of Fiction is, as its title implies, an introduction to short stories and novels that is intended to sharpen writing and analytic skills as it surveys a wide range of nineteenth- and twentieth-century literary texts. In addition to reading assignments in the neighborhood of 50 to 75 pages per week, students will be expected to write two formal papers of 5 to 7 pages each, suffer through weekly quizzes, and take a final exam. These formal requirements will be balanced by a decidedly informal classroom environment. The model for the course will be an informed discussion, not a lecture. Therefore, careful preparation of reading assignments and classroom participation will be essential.

ENGL 1007, Section 1

The Art of Poetry

Joe Lennon

M, W 2-3:50 PM

COURSE DESCRIPTION:

Are there rules to the wild word game of poetry? If so, what are they? Ever since Walt Whitman published his great American poem “Song of Myself” in 1855, poets have been in thrall to the idea of “free verse”—poetry without predetermined patterns of meter or rhyme, poetry that seems to speak to us in the natural rhythms of human conversation. But poets from Whitman to the present have grappled with a nagging question: “How free is free verse, really?” William Carlos Williams said: “Being an art form, verse cannot be free in the sense of having no limitations or guiding principles.” In this class we’ll read and talk about how Whitman, Williams, and the poets after them have defined (and defied definitions of) those “limitations and guiding principles.” By doing your own close analyses of poems, you’ll get a better sense of the specific challenges and pleasures of reading and writing poems in the 21st century. You’ll work towards a more detailed understanding of how contemporary poets play with form, image, tradition, rebellion, randomness and responsibility in their search for the right words to add to the conversation.

English 1008, Section 1
The Art of Drama
Catherine Alber
T, R 10-11:50 AM

COURSE DESCRIPTION:

What is tragedy? Why has it endured? How have our presentations and perceptions of tragedy changed through time? Through close readings of both texts and performances, this class explores the nature and structure of dramatic tragedy and how the genre has shifted through its roughly 2500 year history, from its origins with the ancient Greeks to the current tragicomedy of Martin McDonagh. We will examine each text in terms of its literary, historical, and cultural significance as well as its contribution to the genre.

ENGL 1009, Section 1
The Art of Nonfiction: Gonzo and New Journalism
Patrick Kelling
T, R 8-9:50 AM

COURSE DESCRIPTION:

What happens to journalism when it adopts the devices of fiction and nonfiction? What happens when the reporter admits that his or her biases and actions warp (and sometimes create) the news? This class will explore the space that resides between journalism, nonfiction, and fiction, a space inhabited the New Journalism and one of its sub-genres Gonzo Journalism. Discussions will include the role of the author/reporter in nonfiction and journalism; how New Journalism challenges traditional journalistic beliefs; and the relationship that nonfiction has with “truth.” We will read Hunter S. Thompson’s *The Great Shark Hunt* and *Fear and Loathing in Las Vegas*, Tom Wolfe’s *The Kandy-Kolored Tangerine-Flake Streamline Baby*, Joan Didion’s *Slouching Towards Bethlehem*, and David Foster Wallace’s *A Supposedly Fun Thing I’ll Never Do Again*.

ENGL 1110, Section 1
Literary Inquiry: Space/Story/Ideology in American Literature
Tayana Hardin
T, R 2-3:50 PM

COURSE DESCRIPTION:

This course will examine a variety of spaces—e.g., architectural space, social space, natural landscapes, commemorative sites, and public/private spaces—as they are represented in selected works of 18th, 19th, and 20th century American literature. We will consider the way such spaces acquire particular meanings that may change over time. We will also consider how these spaces canalize certain behaviors, practices, and interactions, and, consequently, either reinforce or challenge normative racial, gender, class, and sexual ideologies. Our considerations of space will be inspired by selected theoretical readings, local site visits, and close readings of literature by writers such as F. Scott Fitzgerald, Octavia Butler, Paule Marshall, and Nathaniel Hawthorne.

Requirements include a midterm examination, critical response papers, and a substantial research project and presentation.

ENGL 1110, Section 2

Literary Inquiry: Whores and Highwaymen: Criminals in British Literature of the Eighteenth Century

Jennifer Golightly

This course will explore representations of criminals in literature written in Britain during the long eighteenth century, or roughly 1660-1800. We'll investigate the ways in which criminal characters function in the literature of this period as well as the ways in which the actual crimes themselves and the accompanying punishment (if there is any) are portrayed. Questions about the social, cultural, historical, and gender implications of these portrayals will provide a primary context for our analysis of the texts; this analysis will be framed by a solid understanding of the formal structures of the texts.

This course provides an introduction into literary modes of inquiry and emphasizes close reading, critical thinking, and awareness of language. Demonstration of careful, critical engagement with the texts, both in written assignments and in class discussion, is required.

ENGL 2001, Section 1

Creative Writing: Intermediate Poetry

Graham Foust

M, W 12-1:50 PM

COURSE DESCRIPTION:

The poem begins and ends in silence. Why not call it nothing?

—Allen Grossman

To create is to make a pact with nothingness.

—Clark Coolidge

Herman has taken to writing poetry. You need not tell anyone, for you know how such things get around.

—Elizabeth Shaw Melville

Though this class is officially a “workshop,” we might also do well to think of it as a laboratory in which we perform experiments and make discoveries in and with language. (A mad scientist is perhaps a better metaphor for a poet than a toiling elf, and we may in fact do more observation than creation over the course of our ten weeks together.)

According to Veronica Forrest-Thomson, “[t]here would be no point in writing poetry unless poetry were different from everyday language, and any attempt to analyze poetry should cherish that difference and seek to remain within its bounds for as long as possible rather than ignore the difference in an unseemly rush from words to world.” Determining and cherishing the difference Forrest-Thomson mentions will be one of this course’s goals, as will identifying the moment or moments when “remaining within its bounds” is no longer possible or desirable.

The course will consist of lectures, discussions, in-class writing exercises, and presentations of student work. There are no required texts, save for some PDF files and handouts with which you’ll be provided.

ENGL 2010, Section 1
Creative Writing: Fiction
Brian Kiteley
M 4-7:50 PM

COURSE DESCRIPTION:

This will be a workshop for fiction writers who are serious about writing fiction. We will study Donald Barthelme’s stories and life, and my own book of fiction exercises, *The 3 AM Epiphany*. I’ll ask you to write a lot of fiction, both in exercise form and in the form of a story you make out of these exercises. A secondary intention of the course is to study how writers read and learn from the things they read. The prerequisites for this class are the English 1000 workshop and a willingness to write and read a good deal.

ENGL 2100, Section 1
English Literature I
Rachel Dunleavy
M, W 8-9:50 AM

COURSE DESCRIPTION:

This course is a survey of major landmarks of English literature beginning with the the earliest extant English texts and continuing through 1600. The goals of the course are twofold: first, to provide students with a sense of the development of English literature during the Middle Ages and Renaissance; second, to develop the skills needed to engage critically with a variety of genres as we consider works by poets, historians, mystics and dramatists. Students will be evaluated on class participation, reading quizzes and responses, two short papers, a midterm and a final exam.

ENGL 2230, Section 1
Shakespeare and Film
Scott Howard
T, R 10-11:50 AM

COURSE DESCRIPTION:

Students in this course will study film productions of Shakespeare's plays from interdisciplinary and international perspectives. The class will begin with close examinations of Shakespeare's original texts with regard to Elizabethan culture and English Renaissance literary traditions. Students will then investigate the ways in which film adaptations offer new cultural narratives that work within and against the discourse of Shakespeare's world. We will follow Shakespeare through his myriad transpositions into strikingly diverse cultural traditions—from medieval Japan to gang-infested Los Angeles—shedding new light on the phrase 'universal poet'. Plays to be studied include: Richard III, Macbeth, Hamlet, Romeo & Juliet, and The Tempest. In conjunction with Hamlet, we will also read Stoppard's *Rosencrantz & Guildenstern are Dead*. Films to be investigated include: The British Film Institute's *Silent Shakespeare* and *Animated Shakespeare Shorts* (BBC), Pacino's *Looking for Richard* (1996), Loncraine & McKellen's *Richard III* (1995), Kurosawa's *Throne of Blood* (1957), Polanski's *Macbeth* (1971), Morrissette's *Scotland, PA* (2002), LiCalsi's *Macbeth: the Comedy* (2001), Zeffirelli's *Hamlet* (1990), BBC's *Hamlet*, Almereyda's *Hamlet* (2000), Stoppard's *Rosencrantz & Guildenstern are Dead* (1990), Zeffirelli's *Romeo & Juliet* (1968), Luhrmann's *Romeo & Juliet* (1995), Wilcox's *Forbidden Planet* (1956), Greenaway's *Prospero's Books* (1991), and Taymor's *Tempest* (2010). This makes for a total of six plays and seventeen films! Each of Shakespeare's works will receive our full attention. Some of the films, however, will receive less attention than others, depending upon our time constraints.

ENGL 2544, Section 1

Honors: Globalization and Cultural Texts

Eric Gould

M, W 2-3:50 PM

COURSE DESCRIPTION:

The term "globalization" is used most frequently to refer to the growing economic, cultural, and political interdependency among nations through the international flow of people, goods, information, and capital. This takes place in many ways and with multiple effects, but it is at the cultural level, where personal fulfillment and ethnic identity are challenged and made complex, that the effects of globalization are most dramatic. We will examine this phenomenon by reading fiction and seeing films about colonial and post-colonial India and South Africa, and pre-war and post war Japan.

ENGL 2401, Section 1

Blake, Wordsworth, and Their Contemporaries

Jennifer Golightly

T, R 2-3:50pm

The first generation of British Romantic writers came of age during a time of revolutions (American, French, Haitian). The inheritors of radical eighteenth-century ideas about natural rights, the first-generation Romantics found optimism in human feeling as well as human reason. They believed that the capacity for sympathy and lyrical transport would

lead to a new, benevolent society, but their faith in social progress was checked by revolutionary violence and the rise of a hyper-nationalism that seemed more dangerous than the superstition it was meant to replace. We will look at two influential movements, Sensibility and the Gothic, examine different sides of the Revolution controversy, and trace reactions to revolutionary violence.

ENGL 2715, Section 1
Native American Literature
Billy Stratton
M, W 12-1:50 PM

COURSE DESCRIPTION:

This course is intended to familiarize students with some of the canonical works/authors in Native American literature. Although our focus will be on texts emerging from the Native American literary renaissance, which began in the late 1960's, given the complex nature of storytelling in Native American culture this class will also involve historical and philosophical inquiry, as well as an engagement with interdisciplinary modes of literary research. The assigned books have been chosen to orientate us to the historical, social, and political contexts that frame contemporary Native American life, thought, and experience. Of primary interest will be the ways in which Native American writers have endeavored to challenge what Gerald Vizenor has termed the "literature of dominance," which has functioned to relegate Native people to the margins of American historical and literary discourse. It is my hope that this exploration will encourage you to think more critically about the enduring presence of Native people within the United States, while confronting the historical, political, and social forces that have contributed to widespread dispossession and marginalization. We will consider how Native writers, responding to the legacy of colonialism, have employed acts of storytelling to address the resulting psychic trauma and accumulated affects of intergenerational trauma, while eschewing the politics of victimization and essentialism.

ENGL 2750, Section 1
American Literature I
Clark Davis
M, W 12-1:50 PM

COURSE DESCRIPTION:

This is a course in the foundations of American thought and expression from the early explorers to the brink of the Civil War. Authors will include William Bradford, Mary Rowlandson, Thomas Jefferson, Margaret Fuller, Nathaniel Hawthorne, Herman Melville, and many others.

ENGL 3320, Section 1

Oral Literature/Orality in Literature

Maik Nwosu

M, W 2-3:50 PM

COURSE DESCRIPTION:

The term “oral literature” generally refers to narratives and poems (including songs) performed and disseminated orally from one generation to the other. Oral literature is, in some respects, the foundational ‘text’ of written literature. Some of the questions that we will therefore explore in this course are: How did oral literature develop? What are its types and their characteristics? How has oral literature been shaped by time and place? How is it distinct from as well as related to written literature? To answer these questions, we will explore different forms of oral literature – from the traditional (such as folklore) to the contemporary (such as spoken word poetry). We will also study the use of orality as a literary device in written literature. Our studies will involve the examination of material and texts from different parts of the world.

ENGL 3731, Section 1

Topics in English: Modern Drama

Eric Gould

M, W 10-11:50 AM

COURSE DESCRIPTION:

This course traces the rise of 20th century realist drama with Ibsen, Strindberg, and Chekhov through the modernist experiments of Jarry, Pirandello, Lorca, Beckett, and Brecht ending with the contemporary theatre of Pinter, Mamet, Albee, and Kushner. We will see films of a few of the plays and discuss the works as literary and staged texts, concentrating on what it is to “read” a play as well as to take it in as a theatrical performance. We will also be concerned with the development of modern and postmodern versions of subjectivity in theater.

ENGL 3733, Section 1

Topics in English: Postmodern Visions of Israel

Adam Rovner

T, R 2-3:50 PM

COURSE DESCRIPTION:

This course investigates how representations of Israel as a modernist utopia have been replaced in contemporary literature with images of Israel as a dystopia. We will discuss the historical context that gave rise to visions of an idealized Israel, and the role the Hebrew language played in consolidating and connecting narration to nation. Next we will consider how belles-lettres from recent decades have reimagined Israel as a series of multilingual “multiverses.” A selection of novels and short stories translated from

Hebrew will form the core of our reading. Theories of postmodernism will help us conceptualize the poetics of postmodern fiction. No knowledge of Israeli history or Jewish culture and language is necessary to succeed in this course. NOTE: this class carries a Judaic Studies (JUST) attribute and counts toward the minor in Judaic Studies.

ENGL 3800, Section 1
Bibliography and Research Methods
Ann Dobyys and Peggy Keeran
T, R 12-1:50 PM

COURSE DESCRIPTION:

This course provides undergraduate students with the practical skills necessary to undertake and then complete an honors thesis; it provides graduate students with the expertise and readiness needed to write one of the following documents: a prospectus for a master's thesis; a prospectus for a doctoral dissertation; an essay for presentation at a conference; or an article for publication in a scholarly journal.

As you embark on your specific scholarly project, this course will equip you with advanced techniques of literary research and opportunities to practice contributing your own voice to the conversation. The first half of the quarter will train you to use a variety of reference sources--electronic and print. The second half of the quarter, you will steer your own course, furthering your inquiry with independent research on your specific topic. You will leave this course with an annotated bibliography that helps you keep track of the many different voices you have encountered and a prospectus that prepares you to enter that community of scholars.

ENGL 3803, Section 1
Readings in Postmodern Fiction: Technologies of Disruption
Laird Hunt
M, W 2-3:50 PM

COURSE DESCRIPTION:

Through a careful examination of the modalities of constraint, *capta* and conundrum employed in postmodern fictional output we will attempt to deepen our understanding of the range of techniques and tactics experimental post-War writers have had at their disposal. We will cast our net into different corners of what gets called postmodern in an attempt to make sure our gleanings are as varied as possible. Works explored may include Calvino's *If On a Winter's Night a Traveler*, Kathy Acker's *Don Quixote*, Marie Redonnet's *Rose Mellie Rose*, Percival Everett's *Erasure* and Julio Cortazar's *Hopscotch*. Essays and excerpts by Jameson, Haraway, Cixous, Barth, some of the aforementioned authors and others will be called on to help fuel our conversation. While close reading and resultant discussion will be at the center of our proceedings, participants will be called on to generate and put into practice their own mechanisms for textual disruption (and to present these in class). Papers will be produced over the course of the quarter, as well as miscellaneous smaller critical and creative

assignments. Students with graduate standing will be asked to make oral presentations on the books we will be looking at.

English 4001, Section 1
Advanced Creative Writing: Poetry
Eleni Sikelianos
T 4-7:50 PM

COURSE DESCRIPTION:
TBA

English 4011, Section 1
Advanced Creative Writing: Fiction
Brian Kiteley
W 4-7:50 PM

COURSE DESCRIPTION:
This course is open only to fiction writer graduate students in the PhD program. I will entertain requests to take the course from other graduate students in the PhD program, but I'd prefer the class to be a very advanced workshop for PhD fiction writers. The spring 4000 workshops are open to all graduate students in the PhD and MA program. We will do a fairly serious study of Donald Barthelme in this class, reading his stories, his biography, and a handful of works of philosophy he was inspired by. I am particularly interested in the way Barthelme read and taught himself to read, as an apprentice writer. We will also do a number of exercises from *The 3 A.M. Epiphany*.

ENGL 4621, Section 1
Advanced Studies: 20th Century Literature: Eliot and Modern Thought
Jan Gorak
F 2-5:50 PM

COURSE DESCRIPTION:
T. S. Eliot is one of the major figures in twentieth-century literature, although the range of his oeuvre, poetic and critical, is too little explored inside the twenty-first century classroom. This is a class that will range across the poetic work from *Prufrock* to *Four Quartets* and the critical contribution from 'Tradition and the Individual Talent' to 'Thoughts After Lambeth.' I shall also position Eliot's work alongside some more 'extreme' European thinkers, to be sampled at first hand in classroom readings.

ENGL 4830, Section 1
Teaching & Writing Literature
Eliana Schonberg
M 6-7:50 PM

COURSE DESCRIPTION:

This class will introduce students to the fundamentals of writing center and composition theory and practice as well as preparing them for work as consultants in DU's University Writing Center (UWC). Students will learn to adopt a rhetorical approach that considers audience-based writing in context. Students will also develop an understanding of some expectations for writing in disciplines outside their home discipline. The class will provide students with the opportunity to reflect on their own composing processes and to articulate an individual consulting philosophy based on their reading. The course will involve observations and consultations in the UWC beginning the second week of the quarter. This course is offered for variable credit. The four or five-credit versions will include an introduction to Composition theory.